

Alberta Exhibs in Tax Protest

Against Hasty Anti-Dual Action

The hurricane of opposition that looked as though it might blow double-features off the screen seems to have abated somewhat. Producers and Independent leaders have hit them pretty hard lately and opinion seemed unanimous.

Now the Independent Motion Picture Producers Association has tackled the problem from the other viewpoint. A Capital-Labor common front for the retention of the doubles may result. A committee was appointed to meet with the Screen Actors Guild and other bodies of Hollywood workers whom the removal of dual bills would affect greatly.

The concern of the Independent Producers is easy to understand. Their product usually goes into better theatres on the backs of bigger pictures. With exceptions, of course. The Hollywood unions also have a great deal at stake. Even now they have an unemployment problem.

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Ottawa Picks Coplan

David H. Coplan, Columbia Pictures Canadian Sales Executive, has been appointed by Ottawa to act in an advisory capacity to the National Film Board. He'll deal with exhibition and distribution matters. At \$1.00 a year.

Wilgress Leaves National Film Board

L. D. Wilgress, Deputy Minister of Trade and Commerce, has resigned as a member of the National Film Board. Hon. J. F. Thorson, head of the board, announced the resignation at the first meeting.

Thorson suggested that Judge T. C. Davis, Associate Deputy Minister of War Services, might fill Wilgress' unfinished term, which runs to August, 1942.

Independents, in Resolution to Ottawa, Describe Tax as Unfair; Call For New Rate and Method

In a strongly-worded resolution of nine points the Alberta Independent Theatre Exhibitors' Organization called upon Ottawa for a drastic downward revision of the present 20 per cent tax to not more than 5 per cent. It suggested

You Can't Kid The Customers

The patrons are becoming aware of the bickering over the quality of the current Hollywood product. With the daily press sticking its nose into this inner trade problem the question has become public property.

A manager reports this tale by his head usher. The latter was summoned to shush two talky customers.

"Would you mind not talking?" he asked. "You're disturbing the other patrons."

"Oh?" cracked one of the gabby boys, "is everybody asleep already?"

Congrats Due

Jack Roher of Peerless Films and Miss Lottie Probst of Montreal were married in that city recently. Dr. Abramovitz officiated. They'll live in Toronto.

also that "the logical way to impose a tax of this kind is on the cost of the goods, such as the imposition of the sales tax on retail businesses. In our case, it would be imposed on film rentals. In this way, although it adds to the cost of the goods, our admission prices would not be frozen and we would have a chance to meet your expenses."

Addressed to Finance Minister J. L. Ilesley and signed by H. G. Stevenson of Edson, president, and Matt Park of Wetaskiwin, secretary-treasurer, the resolution explained that it was an attempt to present the facts "in a desperate effort to bring justice into action as applied to the theatre industry in Canada."

Western exhibitors were especially hard-hit by the tax. There was an almost immediate drop of 50 per cent in patronage. To add to the difficult situation, the usual

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MPTOA Plans Interest Revival

Exhibitor organizations won't wait on Hollywood measures for reviving customer interest. The Motion Picture Theatre Owners of America are planning a fall campaign designed to impress the benefits of relaxation and diversion to be found in theatres.

A slogan has been chosen. It's "You Need Diversion—See a Good Movie." Considerable planning is being done, there being a desire to profit by the mistakes of the "Movies Are Your Best Entertainment" campaign of a couple of years ago. The first letter of that slogan read MAYBE and that was the general public reaction.

The producers have been invited to co-operate but if they prefer their own methods the MPTOA is ready with alternative ideas. About \$500,000 is the figure that the plan calls for. Advertising will rely on art and suggestion rather than reading matter.

If the exhibitors go it alone, Canada will have to get busy on

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PRESS-STUDIOS SETTLE

The press preview problem, which has been fought over since early April, has been settled temporarily. The decision has gone to the studios. There will be a certain time allowance, perhaps two weeks, for Hollywood correspondents and syndicate representatives but most newspaper criticism will coincide with the release of the picture in each separate area.

The issue was in doubt for a long time, the studios being unwilling to provoke the scribes, until the exhibitors forced action. The trade press has been made an exception to the restrictions, its activity being regarded as part of the function of distribution.

Studio advertising executives drafted the new rules, which are as follows:

1. That the trade press attend and review films at the tradeshowings for exhibitors in various parts of the U.S., since the primary function of the trade press is the dissemination of information for the trade itself and serves as a guide to exhibitors;

2. That advance showings be arranged for magazines and weekly publications of general circulation, such advance showings necessary;

3. That, as the result of discussions with syndicate heads and newspaper publishers throughout the country, it was found that the consensus of their opinions was that the lay press and radio commentators be shown the pictures for review when they open for public exhibition in their local theatres. Therefore, this has been adopted as the practice.

Chaplin Boom?

The success of "The Great Dictator" and recent Chaplin revivals has caused the comedian to take his old efforts seriously. Chaplin silents have been taken from the vaults for editing and the addition of new musical scores. Which means that "The Kid," "The Pilgrim," "Shoulder Arms" and all the rest of the old moneymakers will be back in action soon.

Pickford to Produce

Mary Pickford announced in Cleveland recently that she will produce her own in the fall. Her activities will be for United Artists, there being no change in her relationship with the company. Miss Pickford has a remake of "Coquette" under consideration but will drop it for a strong original story if one shows up.

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Oppose Hasty Anti-Dual Action

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The new pro-doubles grouping can become a powerful bloc. The Hollywood unions are capable of applying pressure at the source. Such a move on their part would not be the first that unions have made to keep production at an existing rate. What form the opposition will take is not yet known.

Even Barney Balaban has no conviction that the drive against two features will meet with any success. When asked if Paramount was prepared to make a stand against them, he replied: "Double features appear to be something our patrons are against in theory but not in practice, for none of our experimental efforts to end them has been successful."

Where does all this leave the independent exhibitor?

Though the biggest of exhibitor bodies, supported by a number of producers, have come out completely against double bills, there is still a nervousness about the effect of a change. A recent survey on the subject in Texas and Oklahoma proved a preference for singles in these states. Just about the same time a poll of America's high school students showed a majority for doubles.

It may be that tastes are merely a matter of territory and that a blanket policy of singles would be just as harmful as the present general practice of doubles. Some exhibitors are even inclined to withhold the results of surveys from the public until the trade can decide what to do.

The exhibitor, like the fellow at the dentist, is afraid of the wrong tooth being pulled.

Bingo, By Jingo!

Men who sell amusement are always interested in new and popular pastimes. Any game that occupies the public imagination in large measure either helps theatre business or hinders it. Each amusement competes with the other unless several may be found under one roof.

Bingo has grown sensationally in the last few years. Of all games this one serves the most public causes. Religious organizations are able to get badly-needed dollars for church and charitable purposes. Now various kinds of war effort rely on the game for support. The Sports Service League, under Controller Fred Hamilton of the City of Toronto, has certainly made the best use of the game's popularity.

The minor element of chance gives the player stimulation. As a game in which the participant is important, it has an advantage over other indoor or spectator sports. The places in which it is being played were never built with such large crowds in mind.

Because Canadian theatres are not allowed any of the many audience attractions to be found in American houses, Bingo hits them hard. Particularly in small towns, where large money prizes are often the inducement. It is presumed that the freedom allowed Bingo, in preference to games of a similar nature under other auspices, is due to its part in helping worthy efforts.

Canadian theatres have served the various drives handsomely. Why shouldn't theatre owners go a step further and incorporate Bingo into their evening's entertainment? With the move back to single features on, there will be time for the game.

Most theatres would be pleased to help provide the prizes and turn the receipts over to service or charity. Or let organizations conduct their own sessions. With good seating, air conditioning, perfect lighting and fire protection the theatres are ideal for the purpose.

Controller Hamilton, long a personal friend of many showmen, sees no reason why his organization shouldn't take advantage of theatre possibilities. A little thought by the exhibitor may straighten out the wrinkles and show it to be workable.

Bingo in theatres? Why not?

From the Alberta Resolution

We submit that 20 per cent tax is too high a tax to impose upon a war-wracked people who seek for a few hours a measure of relaxation and forgetfulness without extravagance and find they can attain this by attending a motion picture theatre.

Here they find the news in graphic form and the highest forms of art appear, inventions become tangible to the eye and science and literature provide inspiration as well as entertainment to the common people, and furthermore propaganda is broadcast undiluted by false sources and methods of presentation.

This industry is giving to the utmost in every conceivable manner and we feel that such amusement should not be taxed at all. If it is absolutely imperative to tax it, then 5 per cent would be a reasonable and logical tax. Let us point out to you that the motion picture theatre is not a luxury pleasure.

Our nation will get much more work and loyalty out of workers through the indulgence of a few hours spent together in this way than it will get out of the amusement taxes. A feeling of hurt injustice will not help our war effort, regardless of how much we may buy in weapons and war material.

The theatre is indubitably the best medium for the dissemination of propaganda and unified thinking that exists in our nation today.

Alberta Exhibs Propose Changes

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summer slump followed immediately. Also the west is not bolstered by war industries. There has been a constant drain of manpower for the army and munitions work in other parts of the country. Nor has the farmer's income improved. The majority of the citizens, it is claimed are actually worse off than before the war.

"A 20 per cent tax," the message stated, "is unreasonable and fantastic from any business, and more especially so from small theatres. For your information, we emphatically point out to you that 52 per cent of the theatres in Canada are located in towns under 5,000 in population. Of this number 65 per cent are located in towns of 1,000 population and under. These are the situations so badly affected by this tax, and unless relief is forthcoming they cannot continue to operate.

"Fifty-six per cent of the total number of theatres in Canada are positively small business, doing an average turnover of from \$2,500 to \$20,000 a year. These are the businesses that families depend on for their livelihood, and are practically operated by the families they support.

"A 20 per cent imposition on a business doing \$10,000 a year means that the \$2,000 being handed over to the government is more than the net profit obtainable from the theatre, and, added to this, there is another 5 to 15 per cent tax imposed by the Provinces. It doesn't take much figuring to see where the small theatre owner is headed.

"We are not trying to make excuses just for the sake of protesting against the tax. This tax is so serious that it is taking away from us our very means of livelihood. We cannot pay this tax and still keep our doors open. As it now stands, we would be in a better position if we gave our theatres to the government for operation, and let the government turn over the amount they are now collecting in taxes to us."

MPTOA Plans Interest Revival

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a similar scheme. The studio departments usually cover Canada from Hollywood and New York. Absence of joint action may mean no Canadian activity along these lines. Exhibitors or circuits which feel the need of some impetus to business will have to dig into their own cash boxes.

The MPTOA campaign will be worth studying.

No Red Reels, Ally or No

The Soviet's present position as a member of the military opposition to Hitler won't help win distribution in this country for its films. A rather sudden wave of interest in that question seems to have rolled up.

The Communist Party is still outlawed here—and so are Russian pictures, explained Mr. O. J. Silverthorne, chairman of the Ontario Censor Board.

A week after Hitler took off his mask in front of Stalin three Russian pictures were doing good business in New York. Even the Hearst papers, which had an aversion to Red dollars, relented long enough to print the advertising of the Soviet musical, "Volga, Volga" while barring the same benefits from the three-reel short, "The Red Army."

Soviet films were never officially shelved in Uncle Sam's place. Audiences faded after the 1939 peace pact between the present belligerents. Soviet anti-Nazi films, such as "Professor Mamlock" and "Alexander Nevsky" were sent back where they came from. Prints are now coming from South America.

Foreign films can stir trouble. In the Latin American countries an anti-Nazi picture pulls out the demonstrators and you get a riot for the same price of admission. That's what happened with "The Great Dictator." In some cases pressure is strong enough to cause the engagement to be cancelled.

The Soviets haven't been chased completely off our screens. Stalin, Molotov and the Red Army are timely subjects. As such they can take their turn in the newsreels—in the right light.

On the Square

By HYE BOSSIN

Title: "Bucking the Pass."

Jack Melzer, the theatre advertising man, clips smart and funny cartoons the way many people save things in prose. You can spend a laughy while checking his file. Those that bear on the business he sets in circulation. They've brightened up many a dull day.

Knowing this whim, sundry folk mail him pen-and-ink teasers. The other day a reporter pal who snags the odd pass got in a whack at the free list's favorite phobia, "Not Good On—" He sent along one of those Jimmy Hatlo cartoons from the Globe and Mail.

The first panel shows the happy scribe getting his pass. In the second he's frowning as he reads: "Not good on Saturdays, Sundays, holidays, special days, fish days, wash days, hot days, cold days, bank nites, previews, special performances. Federal tax extra."

And he's saying: "Yeh, but what good is it? They'll do it every time."

More trouble with the press?

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Camerangles: Sam Applebaum of the Palace, New Toronto, is one of the few exhibitors who didn't pass on the tax to the patron. No wonder. Two weeks before the impost was added Sam upped his admission from 20 to 25c. When the tax came he let the price stand. Now he advertises: "No Advance in Prices." Smart fellow . . . Congrats are due to Art Ryall, formerly of the Paradise. He's the new manager of the Crescent. Art has lingered a while on every rung of the theatrical ladder. Here's hoping he'll need a longer ladder soon.

* * * * *

Refrain: "With my eyes wide open I'm stupid": Our last Digest of Reviews gave Fox a Columbia picture. Didn't do Fox any favors, either . . . Young Harry Allen, Jr., is about to show us up. He's going to do a movie column for High School News. Don't sneer—it's got a 30,000 circulation. It should happen to us—that circulation . . . That's a grand estate Squire Harry Price has out past Weston. Raises chickens, pheasants, fruit trees and all that country stuff. Mrs. Price, the former Marion Wainwright, keeps busy welcoming the many friends whose favorite stopoff spot it is.

* * * * *

Abe Wilkes, who umps the film loop games, turns his fee over to the Telegram's War Victims' Fund . . . The United Artists men were given gifts of those swell "personal" radios by chief Charlie Chaplin. Sam Glazer, Pete Meyers, A. J. Jefferies and Harry Cohen were the lucky lads in the Toronto office . . . Joe Carr, the Mussolini of CBC's "Carry On, Canada" program is being mentioned for some work in "Captain of the Clouds." Joe used to do his stuff in the silents.

* * * * *

Saul Goldhamer, who used to be head of Dominion Sound in Toronto, is with the RCAF overseas. He's a Flying Officer and attached to the Radio Division. So many people have been asking for him around here we thought we'd better mention it . . . Jim Cameron, the exploiteer, is pinch-hitting at the Uptown while Manager Fred Trebilcock basks in the sun at St. Andrew's by the sea. . . . A fellow that's alive to all possibilities is Alf Schwartz of the Strand, Geraldton. Alf dropped a big idea by mail to Herb Allen when "Hudson's Bay" was released. To this effect: "I think Fox is passing up a good thing by not holding the premiere here—since we're the nearest theatre to Hudson's Bay."

* * * * *

Barney Fox, formerly of RKO, is now shining the seat of his pants on an Exhibitor's Booking Association chair . . . Lou Appleby kicked around with his pal, Percy Faith, during a recent stay in Chicago. The young Toronto conductor now handles the Ford Sunday evening hour as well as the "Contented" program. He'd make a good picture bet . . . That was some gadget Bill Saal, Republic relations man, gave Walter Kennedy, Empire-Universal publicist. It's a cinch Sister Susie's Sewing Circle didn't knit that one. Enough to warm the cockles of your heart.

PRC Announces Canadian Program

Producers Releasing Corporation, one year old in the United States, has arranged for distribution offices in Canada. The company has completed 34 of the 38 pictures called for on its 1940-41 schedule. The Canadian branch anticipates delivering a minimum of ten features, picked from PRC's American releases of that type, and eight of the eighteen westerns produced.

Continuous and regular releases are effective immediately. Prints are or will be available shortly in the following offices:

Vancouver, British Columbia,
1208 Burrad Street,
Manager: Leslie "Sonny" Allen.

Calgary, Alberta,
514 Eleventh Avenue West,
Manager: H. A. Kaufman.

Winnipeg, Manitoba,
Cinema Centre,
Manager: I. H. "Izzy" Allen.

Toronto, Ontario,
277 Victoria Street,
Manager: H. B. Shawn.

Montreal, Quebec,
5971 Monkland Avenue,
Manager: Jerry Chernoff.

St. John, New Brunswick,
87 Union Street,
Manager: Sammy Jacobs.

The first of three pictures ready for distribution is "Misbehaving Husbands," with Ralph Byrd, Esther Muir, Harry Langdon, Betty Blythe. It was directed by William Baudine. Next is "Paper Bullets," acclaimed in the American trade papers as one of the best melodramas of the year. The third is "The Devil Bat," with Bela Lugosi.

Not less than eight additional British subjects will be released during the coming year.

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DIGEST of REVIEWS



FOX

ACCENT ON LOVE

A surprisingly good picture, considering its modest setup. The names aren't stickouts but there's a fair measure of laughs, action, drama and tears. George Montgomery is, by virtue of being married to rich Cobina Wright, Jr., a pampered young man. He tires of it, takes a pick-and-shovel job, goes to live with foreman J. Carrol Naish and falls in love with daughter Osa Massen. His plush past spoils the change but he squares himself with the proletarians by overhauling their tenements. Will fill most needs.

MAN HUNT

A simple but strong story about a man who stalks Hitler with a rifle. Walter Pidgeon plays the man admirably and Joan Bennett, as an English moll type, helps him get away from the counter-attack. George Sanders is the cool and crisp villain who is aided by John Carradine. Enough suspense and drama to make it a worthwhile top-of-the-bill attraction.

RKO

PARACHUTE BATTALION

A highly-instructive and rather thrilling drama of one phase of American defence. The plot is somewhat creaky, being about a soldier son of a soldier who has to be won to the tradition by overcoming fear and winning the girl. Harry Carey plays the same gruff and kindly role the customers like. He's the instructor whose daughter, Nancy Kelly, upsets Edmond O'Brien and Robert Preston. Buddy Ebsen, with a haircut, provides the comedy as a hillbilly who carries his feud into the army. Paul Kelly, Richard Cromwell and Robert Barrat help the subject display its natural excitement.

FATHER TAKES A WIFE

This is the one with Gloria Swanson's much-heralded comeback. Curiosity will draw many and they'll see a funny domestic comedy. Miss Swanson looks her old self in many shots but Adolf Menjou does the brunt of the work. A good thing he does. Desi Arnys, who intrudes on the Menjou-Swanson honeymoon, and John Howard and Florence Rice, as stuffy relatives, play capably.

REGAL

THE BIG STORE

This is supposed to be the last film effort of the Marx boys. It's a sort of musical romp with plenty of rip and roar to it. The story is about a singer who inherits a department store and how he is kept from being cheated out of it. The Amazonic Margaret Dumont is back with the Marxes for this one. Henry Armetta shares the bumper crop of laughs. Tony Martin, Virginia Grey and Douglas Dumbrille.

BARNACLE BILL

Wallace Beery goes for one of his infrequent trips to the water in this rough and robust offering. It's the best kind of straight Beery, a popular beverage, with Marjorie Main for a chaser. Virginia Weidler, as his daughter, tries to take the barnacles off Bill with mild success. It's an easy-going story about fishing rivalries. Donald Meek, Barton McLane and Leo Carillo add to its tangy flavor.

COLUMBIA

BLONDIE IN SOCIETY

This edition keeps up the good standard of this sure program series. The story revolves around a Great Dane, brought into the house by Mr. Bumstead, who gets himself into the usual funny situations but comes out okay. It all ends up in him getting the usual contract for his firm. Added to the regulars for this one are Edgar Kennedy and William Frawley. Miss Singleton sings a couple of songs too.

COMMUNITY SING

This sing-song short, with Don Baker at the organ, seems to get more voice support than most things of the sort. The songs, of course, are the big thing—"There'll Always be an England," "I Can't Give You Anything But Love, Baby" and more proven heart-warmers. Just the thing to sweeten the evening.

PRODUCERS RELEASING CORP.

PAPER BULLETS

A punchy melodrama with a good story that's well-acted. Comes close to being top entertainment. It's unusual to see a girl carry a racket drama but Joan Woodbury, convicted of a crime she did not commit and seeking revenge, plays it to the hilt. Among the supporting players are Jack LaRue, Linda Ware, Vince Barnett and Philip Trent.

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Going After Them!

By LLOYD M. MILLS

Robert Brown, the wide-awake manager of the Vanity Theatre in Windsor comes forth with a few good stunts that certainly increased his grosses away above expectations. On the "Dictator" Brown did this: He ordered a Charlie Chaplin dress contest amongst the Liberty Sales boys, and over eighty boys up to the age of 15 walked around the town, stood on the street corners, and marched in one big parade, all dressed up as the old master himself. This gave Brown a tremendous amount of publicity with the total cost of about ten dollars for prizes. Of course, Brown had many other good stunts on this outstanding hit.

On "Penny Serenade" Brown came forth with a campaign for collecting pennies for the Windsor Police Spitfire Fund. First he distributed over 5,000 small envelopes to the stores and homes, with copy attached plugging the idea of putting their spare pennies in them for the Fund, which were

to be sent in to the theatre or to the Police Station. He got publicity, plus goodwill, and netted over \$300 in pennies for this worthy cause, and I might say Brown just about had the police force in the palm of his hand — along with this stunt the police painted a thin white line for many blocks along the main street and requested the public to put their pennies on the line for the fund.

Two small standee signs in each block right along the line on the sidewalk plugged the picture and the theatre. Good work, Bob, and I am sure Bob will have more in for next issue.

Incidentally he has some good gags over the "Pot O' Gold", with window guessing contests and a swell co-operative tie-in with Kresge's on a Sundae, where every patron can get a pot of golden ice cream for half the price providing they get a ticket from the Vanity and see Pot O' Gold. They gave him two windows for four days plugging the idea with stills and copy, etc.

Winnipeg Notes

Congratulations to Mr. S. E. Rost, general manager of the Morton Circuit, just married, at present away on an extensive honeymoon throughout the United States.

Mr. George Dowbiggin, head broker of Famous Players Canadian Corporation, has opened his summer home at the Beach, where he is now vacationing with the family.

Vic Rackow, manager of United Artists' Corporation, Winnipeg, has his family at the lakeside for the summer.

N. Rotshtein, head of Rotshtein Enterprises, holidaying at Watrous.

Jake Miles, head of Western Theatres Limited, has gone to Manitou Beach, Watrous, for his annual visit.

Mr. and Mrs. J. Pearson, Corona Theatre, Winnipeg, have left for Coast.

I. Coval, British Columbia manager for Vitagraph, here en route to Montreal.

"Damaged Goods" showing throughout the territory under the sponsorship of the Canadian Legion proving very successful.

H. Swartz, after twenty years with Universal, has moved over to R.K.O.

Maurice Pash, manager of the Colonial Theatre, spending holidays in training camp.

Congratulations to Mr. and Mrs. Lou Geller, Vitagraph, on the birth of a son.

Major Hart Green at Kingston for a month for further military training.

Lieut. Lyone Heppner off to Victoria for three months further military training.

"Hitler, Beast of Berlin," very much in demand since the Russian invasion.

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Picture Pickups

By TAP KEYES

"The wheel has turned full circle. The hour has come round for which some of us have longed for earnestly and worked so hard, when the star of Shakespeare is once more in the ascendant, and the classic dramas of our language are hailed (as, when acted, they always will be) with welcome and acclaim. Within the next two or three years the American public will see the most prominent English-speaking actors in the plays of Shakespeare, and foremost among them, I believe, will be Tyrone Power."

No, the writer didn't mean this Tyrone Power but his father. The above-quoted was written in 1913 by the famous critic, William Winter, now dead. It is possible, what with the periodic try Hollywood takes at the Bard's work, young Power may have his chance as a Shakespearian troupier.

Tyrone, Junior, never managed to cash in on his father's thespian fame. He came to Hollywood and was lucky to get himself signed as a \$35 per week stock player. He was tested, thumbed down and released.

Soon after he got to New York he was called back. Zanuck was looking through screen tests to pick an actor for "Lloyd's of London" and asked for Power. That's how Fox's big star was chosen.

Incidentally, it was on the night of October 7, 1912, that the elder Tyrone Power played Brutus for the first time. This "Julius Caesar" was produced by William Faversham—at the Royal Alexandra Theatre, Toronto.

* * * * *

One New York producer is working on dollar-top shows. They'll be made up of shorter stuff. Funny that the picture business, probably the most modern in methods, should have tagged after everything in tab and streamlined products. . . Those "Information Please" shorts featuring Wendel Willkie are big draws in the piece-meal movie places. . . Norman Reilly Raine, biographed in our last issue by Frank Filman, helped write "Captain of the Clouds," the RCAF feature starring Jim Cagney and being made by Warners in Ottawa.

* * * * *

Who should be offering his services to the screen via a Hollywood trade sheet but Bob Feller, the Cleveland crackshot. Can't you wait for television, Bob? . . . Hollywood may have to put its cowboys on bikes. There's a shortage of live horsehide due to the defence program. They say MGM had to double a few for the chase sequences in "Billy the Kid." Blank shells are also harder to get and murder mysteries may fall back on the other forms of homicide. . . "Conditions may be as bad as reported," columns Ed Sullivan, "but I've never heard of a theatre owner who would sell his theatre. Probably the next mail will bring 536 offers to sell 536 theatres."

* * * * *

Hollywood is the greatest town on earth for paying tribute to people. And though it honored Thomas Edison with a picture I don't remember seeing or even hearing about a Cinema City statue to the inventor of the motion picture. . . "Caught in the Draft" played to 161,895 persons in its first week at New York's Paramount. Some catching. . . Mrs. C. A. Kenny of Toronto's Active Service Auxiliary wrote to six radio and film stars for autographed golf balls to be auctioned off. The only one to come through was Bing Crosby.

* * * * *

Jenny Holt, Jack Holt's daughter, will soon appear in westerns. . . They say Clara Bow, the Brooklyn bonfire that's been banked all these years, will make a comeback for one picture. . . Things were a bit tense, according to a spectator, the other day when Col. Stoopnagle, who replaced Ned Sparks on the Ontario tourist show, entered a Toronto cafe. Sparks and party were sitting nearby but no nods were exchanged. . . What became of Lew Lehr? Well, the newsreel comic has been sick for over six months with a nervous breakdown. Now will you believe that making fun isn't all fun?

* * * * *

Those skating stars get around while going nowhere. Dorothy Lewis, of Republic's "Ice-Capades" did 425 miles in one week while swirling and twirling. A number of Canadian girls are in the frigid epic, among them Patricia McDonald and Denise Benoit. . . A St. Louis exhibitor hit on a good idea. He gives a five-minute broadcast of the latest news at each performance.

Warners — RCAF Good Will Gesture

Ottawa will see some big-scale movie-making in the next few weeks. Warners' "Captain of the Clouds," with an RCAF background, will be shot to a considerable extent in the Canadian capitol. The move is a good-will gesture on the part of the studio.

The government is co-operating with Warners as a result of the discussions between Hal Wallis and Joseph Clark, public relations chief for Ottawa.

In the company will be Jimmy Cagney, George Brent and Dennis Morgan. A number of bit players and most of the extras will be picked on the ground.

Most of the shooting will be done at the RCAF headquarters.

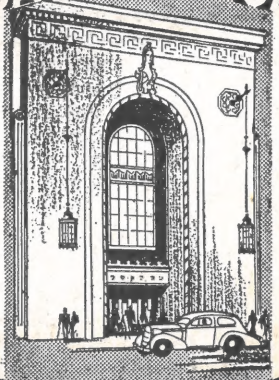
New Rating For Players

The recently-organized Motion Picture Research Bureau is undertaking a general survey of player popularity under Dr. Leo Handel, director of research. Reports will be made monthly.

The service will be made available to all branches of the industry and should have considerable influence on the hiring of stars and the buying of pictures.

for Theatre Requirements

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Nazi Plane Brings Britain Bundles

The only Nazi Messerschmitt in the Western Hemisphere has just been withdrawn from display in New York. It had been on view for three weeks at the Hollywood Theatre, on Broadway.

The huge fighting plane, shot down over London, earned a considerable sum of money for the Bundles for Britain campaign. It shared the show with other instruments of air warfare loaned by the United States government. Thousands paid 25c. for a few peeks at the exhibition.

The use of the theatre was made possible by Warners.

Studios Prepare To Take the Air

If radio stars can sell merchandise they can sell motion pictures.

Hollywood, after years of radio rivalry, has decided to make the best of it. The studios will hire comedians, etc., to pass on the good word about their particular productions and the benefits of a movie evening.

The public has shown itself remarkably responsive to suggestions via radio about where to go and what to buy. There isn't a real good reason why this friendly spirit shouldn't work with motion pictures.

Plans are being made for fall programs.

Doubles for Britain

The double feature is to continue in England. There was a demand from several sources that film be conserved by the elimination of one picture. Exhibitors and the public objected.

Writer for Hoisting Fallen Stars

"Give us new faces," say the public. "Ditto," says the exhibitor. "Okay," say the studios.

"New faces?" asks William Boehnel of the New York World-Telegram. "Why, we've got some old ones that we haven't used for years. Crackerjacks. Why not try them again?"

The metropolitan cinema scribe didn't use those words exactly. But that's his idea as expressed in a recent article.

Not that he isn't satisfied with the current crop of stars. He is—and he isn't against new faces either. "But," he writes, "satisfied as I am, I miss a lot of the faces I used to see on the screen a few years ago."

Where, he wants to know, is Janet Gaynor, who held the hearts of millions, faded out, came back in "A Star is Born," then faded out again after another try or two? And Dolores Del Rio, Frances Drake, the Canadian girl, and Annabella. These stars were big draws.

Anna Sten, with a million dollar buildup by Goldwyn being wasted, gets minor parts in occasional films. And as a supporting player she has to show fine talents. And comedians. Bob Hope and Abbot & Costello proved how the public feels about comedy. Then wouldn't this be the time for Harold Lloyd and Eddie Cantor to get back into celluloid harness again?

Now that the musical cycle is on, maybe Grace Moore, Lily Pons, Gladys Swarthout, Nino Martini and Lawrence Tibbet should be seen. Hollywood will spend millions on musicals in the next six months. Here are the people who helped the producers get their money back with a profit during the last big musical boom.

There are any number of old favorites standing still at the moment. They were stars when the exhibitor was doing all right. With current stars not pulling them in the earlier ones are certainly entitled to another try. Fay Wray, Helen Hayes, Karen Morley and Louise Rainer have stood still for a long time. They deserve better treatment than that.

Public favor is hard to fathom. It fades overnight—and makes actors out of stars and stars out of actors. Yes, it fades overnight—but it returns the same way. But the fallen star doesn't always get a chance to find out if his or her absence has made the public heart grow fonder.

A few years ago a great controversy started, with exhibitors condemning certain stars as box-office poison. They were at the time. Two of the criticized were Katharine Hepburn and Joan Crawford. A rest, then Hepburn made money for everyone with "Philadelphia Story" and Crawford is now lining them up with "A Woman's Face."

Studio and exhibitor can't pass up many bets these depressive days. They ought to give the old-timers another try to see if they still have the old magic.

World Premiere For Ottawa

"The Prime Minister," produced by Warner Bros.' Teddington Studios, near London, with John Gielgud and Diana Wynyard as its stars, will have its world premiere in Ottawa, Canada, on August 15.

The picture, which was made during the period when London and environs was being subjected to its severest bombing, is based upon the career of Disraeli.

* * *

The next role for Joan Leslie, who received critics' plaudits for her performance opposite Gary Cooper in "Sergeant York," will be the part of the younger sister in "The Male Animal." The character was played by Gene Tierney in the New York stage production of the play upon which the Warner Bros. film is based.

In her next screen appearance, sixteen-year-old Miss Leslie will share the featured billing with Henry Fonda and Priscilla Lane. The picture will be directed by Elliott Nugent, who wrote the play in collaboration with James Thurber and also acted the leading male role in the Broadway production.

Here's a New Dish—Suey and Porridge

The Chinese theatre has always puzzled Occidental patrons. The habit of sharing the big scenes with stagehands is funny. The orchestra sits on the stage. But you get used to it.

The Oriental epics go on all day and one admission entitles the customer to a pass-out check so that he can eat. He munches and talks all day. The actors don't mind it any more than the talker.

The hub-bub doesn't mean an indifference to the efforts of the actors. When one forgets a line a wave of criticism rises. The audience catches the slip every time. Chinese dramas are traditional and comparatively few. The patrons have seen them many times over and know them by heart.

Nor is the Chinese theatre funny from a business standpoint. Toronto Chinese have their own recently-built house, which features the only long-period stock company in town. Some stars are imported from China. A while back a feminine lead was brought in. The sponsors posted a \$2,000 bond with Ottawa, guaranteed the lady \$50 per week and a maid.

On Sunday morning, when the exiles come in from the hinterlands, the regular house is too small. The company moves to the Casino Theatre for a free show. Dave Cherry of the staff handles the house for this. The novelty wore off for him a long time ago.

But something happened a few performances ago that got him. A proud Chinese parent led his bemedalled daughter on-stage. The tot placed two swords on the stage—and broke into a Scotch dance! And the orchestra twanged and scraped out "The Campbells are Coming."

Even the audience stopped eating and talking.

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CINEMA BUNS *By Frank Filman*

The need for silence of a certain kind these days has caused some apt poetry to sprout. A slide with some of it might add spice to the regular announcements of coming features which bore the audience. Here's one from a barber shop window:

If you your lips would keep from slips

Five things observe with care,
Of whom you speak, to whom you speak,

And how and when and where.

* * *

A sergeant was in charge of a group of rookies at target practice. Their aim was terrible. Round after round—and not a hit.

"Fix bayonets!" roared the disgusted sarge. "Charge, men! It's your only chance!"

* * *

This piece is getting circulation right now. It's called "Stick to Milk":

I had 12 bottles of whiskey in my cellar, and my wife told me to empty the contents of each and every bottle down the sink.

So, I said I would, and proceeded with the unpleasant task.

I withdrew the cork from the

first bottle and poured the contents down the sink, with the exception of one glass—which I drank.

I extracted the cork from the second bottle and did likewise, with the exception of one glass—which I drank.

I withdrew the cork from the third bottle and poured the whiskey down the sink, with the exception of one glass—which I drank.

I pulled the cork from the fourth sink and poured the bottle down the glass—which I drank.

I pulled the bottle from the cork of the next, and drank one sink of it and threw the rest down the glass.

I pulled the sink out of the next glass, and poured the cork from the bottle. Then I corked the sink with the glass, bottled the drink and drank the pour.

When I had everything emptied, I steadied the house with one hand, counted the bottles and corks and glasses and sinks with the other—which were 29—and as the house came by, I counted them again, and finally had all the houses and bottles and corks and glasses and sinks counted, except one house and one sink—which I drank.

And here's something on worrying written by some anonymous author:

A centipede was happy quite
Until a toad in fun

Said "Pray, which leg moves after which?"

This raised her doubts to such a pitch,

She fell exhausted in a ditch,
Not knowing how to run.

* * *

Sign by a roadside cafe: "You can eat dirt cheap here."

* * *

There's a story about a producer who was struck by a performance of "Romeo and Juliet" and asked about the author. On being told that he was English he wired his British representative to sign him to a contract.

"Shakespeare dead," came back a wire.

"Sorry," wired the producer.
"Send flowers."

* * *

There's a saying among the German people that goes like this: "If we had half as much to eat as we have to swallow we'd be all right."

We Hope You Ain't, Leo

Leo Mishkin, movie scribe of the New York Telegraph, weeps for the failure of photoplays to draw on their own. He shows that even the best of pictures need strong flesh support in New York houses and other kinds of help elsewhere. Concludes Leo:

"And this, friends, is a tragic thing to contemplate. This seems to indicate that the screen has reached its peak of form and expression, and that from now on we shall witness only a greater and greater emphasis on stage shows, on bank nite, on screeno and free dishes, and nuts to what Hollywood has to offer. Under these conditions the theatres can take what Hollywood has, or leave it alone. Under these conditions, so can public, as a matter of fact. And it all comes back to the same old business—that it's time Hollywood woke up to what's going on in the world, and put out something in the way of pictures that the public will come to see, in spite of hell and high water. Pictures that the public will want to see as pictures, that is, and not as mere added attractions to the weekly stage shows.

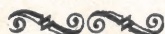
"Whaddya say, boys, am I right?"

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'BULLETS' PROVES A LOT OF PICTURE

Eventful Plot Ably Cast And Directed

"PAPER BULLETS"
(Producers' Releasing Corp.)

Producer.....Maurice Kozinsky
Associate producer.....Franklin Kozinsky
Director.....Phil Rosen
Original screenplay.....Martin Mooney
Photography.....Arthur Martinelli
Edited by.....Martin G. Cole

The players: Joan Woodbury, Jack LaRue, Linda Ware, John Archer, Vince Barnett, Alan Ladd, Gavin Gordon, Philip Trent, William Halligan, George Pembroke, Selmer Jackson, Kenneth Harlan, Alden Chase, Robert Strange, Alex Callam, Harry Depp.

Something of a revelation in budget-picture making, "Paper Bullets" is a show that puts to shame many of its more costly brothers in the action market. In this first production by Maurice and Franklin Kozinsky is demonstrated a keen knowledge of how to make every dollar count in entertainment values.

There is nothing magic about the formula—merely a good story, a capable cast and experienced direction. In fact, if criticism is to be leveled at "Paper Bullets," it can only be on the grounds of plot over-abundance.

The yarn spun by Martin Mooney in his original screenplay concerns the expose of big-city racketeering and political corruption. The friendship of a girl and two boys is traced from their first meeting as orphans. For love of a wealthy playboy, the girl

Alan Ladd does an effective job as the police under-cover man, and Gavin Gordon cuts himself a slice of top honors as a crooked attorney. Able are Philip Trent as the double-crossing playboy, Vince Barnett in an informer bit, and William Halligan as a police chief. Welcome, however brief, appearances are made by oldtimers Bryant Washburn and Kenneth Harlan.

Phil Rosen's lively direction keeps events moving at a fast clip. Photography by Arthur Martinelli is good grade; the art direction by Frank Dexter, Sr., very showmanly. With "Paper Bullets" as a sample, the Kozinsky brothers will bear watching.

"EVERY DOLLAR COUNTS IN ENTERTAINMENT VALUES!"

MOTION PICTURE HERALD

Paper Bullets (Producers Releasing— K-B Productions) Crime Melodrama

"Paper Bullets" squeezes into its fast moving 70 minutes about every atom of entertainment that could be extracted from its story of politics and protected gambling and can take its place on the basis of quality among the better types of crime melodramas, the film to be distributed by Producers Releasing Corp., makes an auspicious debut in film production of the brothers

Paper Bullets (Drama)

Producers Releasing Corporation release of a K-B production. Cast: Joan Woodbury, Jack LaRue, Linda Ware, John Archer, Vince Barnett, Alan Ladd, Gavin Gordon, Philip Trent, William Halligan, George Pembroke, Selmer Jackson, Kenneth Harlan, Bryant Washburn, Alden Chase, Robert Strange, Alex Callam, Harry Depp. Producer, Maurice Kozinsky. Associate producer, Franklin Kozinsky. Director, Phil Rosen. Original story and screenplay, Martin Mooney. Music direction, Johnny Lange and Lew Porter. Photography, Arthur Martinelli. Art director, Frank Dexter, Sr. Film editor, Martin G. Cole. Production manager, Mack V. Wright. Songs by Vic Knight, Johnny Lange and Lew Porter; Maurice Kozinsky, Johnny Lange and Lew Porter. Previewed June 3. Running time: 69 mins.

This is in many respects a remarkable picture. Remarkable in that it presents a maximum of audience entertainment on a minimum of shrewd expenditure. As a showcasing of quality economically achieved, it should provide an interesting hour for many producers who have no limit upon their budgets. For general audiences it would seem to lack nothing that a story of this nature should have to create intense interest and to give satisfaction in its narration and its outcome. "Paper Bullets", from every angle as a program offering, does credit to its producers, Maurice and Franklin Kozinsky.

Given superior direction by Phil Rosen, credible performances by a troupe which shows unusual interest in its chores, a sound and honestly told tale of political chicanery and underworld drama, and technical contributions of merit, the picture needs no handicap.

"REMARKABLE!" "ASTOUNDING!"
"HAS EVERYTHING!" say these Reviewers.

songs, "Blue Is the Day" by Maurice Kozinsky, Johnny Lange and Lew Porter, and "I Know, I Know" by Vic Knight, Lange and Porter. The songs add materially to production values.

victed. Miss Ware sings two songs, one of them, "Blue Is the Day," by Maurice Kozinsky, Johnny Lange and Lew Porter, being a good popular number bet.

George Pembroke, the politician; Selmer Jackson, the district attorney; Gavin Gordon, the attorney for the conspiring crooks; Alden Chase, the attorney for the conspirators when they face trial; Vince Barnett, a stoolie. Each of these characters is skillfully portrayed by a troupe cast and kept persuasive and thoroughly human and legitimate by the intelligent direction of Phil Rosen. Kenneth Harlan, Bryant Washburn, Robert Strange, Alex Callam and Harry Depp ably round out the company.

Story is told swiftly and consistently. The consequences of crime and mistakes, the reward of such meagre virtue as the drama assays, fall where they should. Much genuine excitement is created.

Linda Ware sings her two songs effectively. Johnny Lange and Lew Porter attend ably to the music direction. The camera work of Arthur Martinelli is commendable.

Altogether, this important little picture comes to market with every prospect of accounting very profitably for itself and of encouraging the producers to further efforts of the same calibre.

MOTION PICTURE DAILY

"Paper Bullets" (Producers Releasing Corp.)

Hollywood, June 5

THIS first Kozinsky Bros. production, and first Producers Releasing Corp. picture to be given a Hollywood preview, is a good melodrama. Well directed from a satisfactory story and competently acted, it ranks as screen entertainment at the top of its class.

The cast includes Joan Woodbury, Jack LaRue, Linda Ware, John Archer, Philip Trent, Alan Ladd, Gavin Gordon and Vince Barnett. Maurice Kozinsky was producer and Franklin Kozinsky associate. Phil Rosen directed. The musical direction was handled by Johnny Lange and Lew Porter. Two songs, "I Know, I Know" and "Blue Is the Day," are sung by Linda Ware.

The story is that of a girl, Joan Woodbury, convicted of a crime which she did not commit, and who later directed a racket syndicate as an instrument of revenge on a life-long friend, played by Archer, and her decision to establish a playground to give other children a better chance than she had, the syndicate partners are arrested and convicted. The picture ends with her husband saying he will wait for her and children enjoying the new playground. Chief support is given by Jack LaRue as a member of the racket group and Linda Ware, a friend.

Running time, 70 minutes. "G."

"MAXIMUM OF ENTERTAINMENT" ... "A REMARKABLE PICTURE"

"TOP OF ITS CLASS"

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